

Selections from a Private Collection

Collector's Canada

ALTHOUGH CANADA HAS ITS FAIR SHARE OF COLLECTORS and many of them collect Canadian art, few do it well enough to attract the admiration of professionals working in the field. The collection presented in this exhibition is so remarkable, both in its quality and range, that it presents a model for institutions and private collectors alike. *Collector's Canada: Selections from a Toronto Private Collection*, Margaret Eaton Gallery, May 13 – July 10; organized and circulated by the Art Gallery of Ontario.

BY DENNIS REID

From time to time the Art Gallery of Ontario presents an exhibition devoted to a single private collection. We believe that such exhibitions give our public an opportunity to view rarely seen works of art of exceptional quality, while the accompanying catalogues bring important works to the attention of a broad spectrum of students, scholars, collectors, dealers, and other specialists. As well, featuring private collections in our exhibition program underlines the essential role of serious collectors in the activities of the Gallery. While their collecting might at first seem to be in direct competition with the Gallery, in fact, collectors are among our most prominent and sympathetic supporters. They contribute to a broader understanding of art in the community and a livelier art market. Their own recognition of our shared concerns is often reflected in their active participation in the affairs of the Gallery. Our Permanent Collection would be sorely limited were it not for their generous donations.

Model for collectors

The collection featured in *Collector's Canada* is of such remarkable quality and coherency that it presents a model of sorts for other collectors of Canadian art, both institutional and private. Assembled by a local couple over the past 25 years, it reflects its Toronto origin in the prominence given to works by the Group of Seven. But what sets it apart from the three or four other exceptional private collections of Canadian art in the city is its range. The work of the Group and their friends makes up less than half of the collection. The more impressive part in many ways, and certainly the most unexpected, is devoted to Canadian art before the Group of Seven. Following are four of the highlights of the exhibition.

Among the earliest works in the collection are a number of items that would raise the covetous envy of any Canadian curator. Paramount is the Antoine Plamondon *Portrait of Zacharie Vincent*. Painted a century-and-a-half ago, immediately after the Rebellion of 1837, it was purchased by the governor general of the day, Lord Durham, author of the infamous Durham Report. When he returned to England later in the year he took the painting with him. The memory of Plamondon's portrait of the last surviving full-blooded Huron remained alive in Quebec for many years following his departure primarily, it was explained recent-



Top: Antoine-Sébastien Plamondon (Canadian, 1804-1895), *Portrait of Zacharie Vincent*, 1838; oil on canvas, 114.3 x 96.5 cm. Private collection. Above: Robert Clow Todd (British, 1809-c.1865), *Corbeau at Montmorency Falls*, 1845; oil on canvas, 53.3 x 66.6 cm. Private collection. Above right: Robert Harris (Wales 1849-1919 Montreal), *The Unruly Guest: Portraits of Children of G. Stethem, Esq.*, 1880; oil on canvas, 91.4 x 122.0 cm. Private collection.

ly, because Quebecers took courage from Vincent's expression. In his face they recognized a racial pride undiminished in spite of the almost complete assimilation of his people by a conquering race. Considered lost for most of this century, the picture is a national treasure; its repatriation by our collectors is a truly remarkable achievement.



Although not as historically significant as Plamondon's portrait, the Robert Todd canvas in the collection, *Corbeau at Montmorency Falls*, is also a rare, finely painted work. Todd, who styled himself a "decorative painter," seems to have based much of his business in Quebec City during the 1840s on 'portraits' of horses and sleighs against the backdrop of the famous Montmorency Falls ice cone. The subject of this canvas, a trotter, is named in an inscription next to the date, and appears in a more conventional equine portrait by Todd that recently surfaced in a London auction. Alerted to the existence of *Corbeau at Montmorency Falls* by an article in the home-town newspaper (to which one of them had continued to subscribe after settling in Toronto), our collectors closed the deal to acquire it in a parking lot outside of North Bay, Ontario.

Distinguished by figure painting

As you might have assumed by now, it is an interest in figure painting that distinguishes this collection from most others devoted to Canadian art. Its heart, in fact, and certainly its most innovative aspect, is a group of some 20 pieces by Canadian artists of the final decades of the nineteenth century who worked in the French academic tradition. The group has breadth; it includes works of quality from secondary figures like Franklin Brownell of Ottawa and Charlotte Schreiber of Toronto, and outstanding minor pieces by leading artists, such as two still lifes by Suzor-Coté. But what is most impressive about this part of the collection is the representation of three key painters of the period: Robert Harris, Paul Peel, and George Reid. The size of our collectors' home has imposed certain limitations on what they can hang, so they have not pursued any of the large 'machines' that are the characteristic productions of the era. Their absence is hardly felt among the riches, which include such charming masterpieces of Canadian art as Robert Harris's first major portrait commission following his studies in France, the delightful *The*

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AGO Pays Tribute to Artists

BY LISA ELLIOTT

ON THURSDAY, MAY 5, 1988, THE ART GALLERY OF ONTARIO will inaugurate a lifetime membership program honouring living artists who have works in the Gallery's Permanent Collection. More than 500 artists have been invited to gather in The Walker Court to receive Artist Life Member cards making them Members of the AGO for the rest of their lives. Memberships are being extended as far abroad as Africa, Europe, and Australia, to artists barred by distance from attending the event.

The director, Mr. William Withrow, explained that "the awards were initiated as part of the Art Gallery of Ontario's commitment to artists." Membership privileges will be conferred as a lasting tribute to mark the AGO's appreciation of the creative talents of those whose work is part of the Gallery's *raison d'être*.

Howard Simkins, a member of the Board of Trustees for the Art Gallery of Ontario and an artist himself, was pleased that the AGO has established a policy of giving living artists represented in its Permanent Collection a lifetime membership in the Gallery.

"The Board of Trustees," he said, "has wanted to improve the liaison with the artistic community – in Toronto, and in the rest of the province and country. This policy indicates that the Gallery wishes not only to collect the work of artists, but also to develop a continuing personal involvement with them."

"Tracking down the artists was the most difficult task in implementing the program," said Anne Greaves, manager of Membership at the Gallery. "We are still searching for some of the artists." There are more than 900 living artists with works in the Permanent Collection. They come from a wide variety of disciplines and schools, and from all parts of the world. Because so much of the Gallery's Collection was donated, many of the artists were surprised to learn that their works are included in the AGO's Collection.

It took more than a year of detective work to locate the artists. The AGO began by confirming addresses by letter. Many addresses were out of date and letters were returned. Gallery researchers scoured art journals and newspaper clippings for information on the elusive artists. After much toil, more than half of the

artists were found.

The Permanent Collection, the backbone of the Gallery, is a gold-mine of modern talent, both Canadian and international, including important works by notable living artists Willem de Kooning, Paterson Ewen, Guido Molinari, Robert Indiana, Garry Kennedy, Kenneth Noland, Claes Oldenburg, Mimmo Paladino, Gerhard Richter, Michael Snow, Joyce Wieland, and Shirley Wintusalo. The Art Gallery of Ontario houses more than 12,000 works of art. The Collection includes sculpture and drawings by Henry Moore, the Old Masters collection, Canadian Historical works, Inuit art, Modern sculpture, and the Canadian and International contemporary collections.

Last year, the Gallery received \$4.6 million in art through donations from generous individuals, corporations, and foundations. Lifetime memberships will be given to all living artists whose work enters the Collection in years to come.

Lisa Elliott is the communications coordinator for AGO Stage III.

Art that Cuts a Shape in Time

INCLUDED LAST SUMMER IN STATIONS, MONTREAL'S ANNUAL exhibition of international contemporary art, Gerhard Merz's hauntingly beautiful installation, *Le Coeur de Jésus*, invited critical comments studded with superlatives. Now, Cold City Gallery and the Art Gallery of Ontario jointly present the work of this important German artist to Toronto audiences. *Gerhard Merz*; Gallery of Contemporary Art; May 28 - July 31.

With the assistance of The Canada Council and the Goethe Institute Toronto

BY LORETTA YARLOW

Cold City Gallery invited Gerhard Merz to exhibit in Toronto after the local art community voiced a keen interest in his work. While the idea for an exhibition was being discussed, it became apparent that this interest was shared by the curators at the Art Gallery of Ontario, where Merz's work was a part of *The European Iceberg* exhibition in 1985. It seemed natural that the next exhibition be a collaboration between the two galleries. Given that Merz's art virtually demands a large and public setting, this collaboration was in fact important to the fulfillment of the project.

Where memory gathers

Gerhard Merz often takes old paintings and photographs transferred to richly coloured silkscreens on canvas, and incorporates these nostalgic, seductively beautiful works into an architectural ensemble. The rooms, painted in different colours, the succession of spaces, the repetition and rhythm of the architectural elements punctuated at key points by the suite of canvases or by objects that are positioned almost as icons or altar-pieces, all become part of the experience of a monument, that is, of a place where memory gathers and finds a weight and body.

At its best, Merz's art combines simplicity, sophistication, and painstaking attention to detail; a concreteness of form and material combines with an intensely evocative capacity. The colours of his painted walls and canvases are imbued with memory of a place. His work is tinged with a nostalgic longing and an aura of death. His affinity for Italianate subject matter corresponds to his state of mind and to a longing that is common to many northern European artists through the ages. Like so many artists before him, Merz is fleeing south along the classic route down through the Alps into a dream of *Italia*.

In the catalogue to *Stations*, the exhibition at the Centre International d'Art Contemporain de Montréal, which included a work by Gerhard Merz, James Campbell writes:

Like a work in the Futurist Theatre, Merz has succeeded in compressing in his space, for his viewers, innumerable situations, sensibilities, ideas, sensations, facts, symbols - synthesized into a whole that never fails to solicit the felt, as opposed to the merely thought.

Merz's art joins a cultural referentiality to a more silent and hermetic aestheticism. It speculates on the limits of these two domains, on their necessary interaction, and on their equally necessary autonomy. Merz's art bears witness to the past, while not sacrificing a commitment to the future; it seems to restore to abstraction its interaction with history, while preserving and honouring the memory of abstraction's role as a bearer of the 'new'.



Photo: Louise Cléry Photographie

Gerhard Merz was born in Mammendorf, West Germany, in 1947. Since his first solo exhibition at the Kunstraum Munich in 1975 his career has progressed rapidly. In 1977 he was included in *documenta 6* in Kassel, West Germany, and has been invited to each subsequent *documenta* exhibition. Began to show in New York at the Sperone Westwater Fischer gallery in 1980, and at the Barbara Gladstone Gallery in 1985. His work was introduced to Toronto audiences in *The European Iceberg* exhibition at the AGO in 1985 and was one of the artists represented in the major exhibition *L'Epoque, la mode, la morale, la passion - Aspects de l'art d'aujourd'hui 1977-1987* at the Centre Georges Pompidou in Paris, in 1987. His installation, *Le Coeur de Jésus*, was included in *Stations: 100 Days of Contemporary Art* at the Centre International d'Art Contemporain de Montréal in 1987. This exhibition at the AGO is Gerhard Merz's first solo museum show in North America.

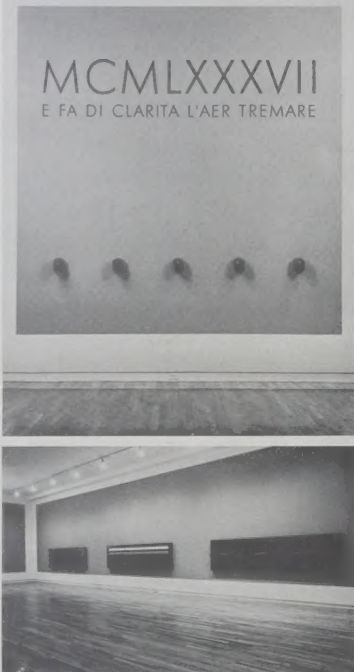
James Campbell, a Montreal writer, has contributed a critical essay, "Mnemosyne: The Art of Memory," to the *Gerhard Merz* catalogue, co-published by Cold City Gallery and the Art Gallery of Ontario. The artist will design and oversee the printing of this publication. Merz has produced several catalogues in the past that not only document his installations but that are themselves, by virtue of their attention to design and craftsmanship, also significant bookworks. The artist considers these catalogues an important aspect of his activity and an essential part of each exhibition he produces.

In addition to the exhibition at the Art Gallery of Ontario, Cold City Gallery also features *Flames*, an installation by Gerhard Merz from May 28 to July 6.

Loretta Yarlow is director of Cold City Gallery in Toronto.



Installations by Gerhard Merz (German, b. 1947): views at Barbara Gladstone Gallery, NY, 1987. Courtesy Barbara Gladstone Gallery. Above: *Le Coeur de Jésus*; right and below right: *A Sojourn in Italy*. Photos: Evva Inkeri.



Gerhard Merz.
Gallery of Contemporary Art. May 28 - July 31.

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Unruly Guest; Portraits of Children of G. Stethem, Esq. of 1880. Depicting the four children, and the dog, of a well-to-do hardware merchant of Peterborough, Ontario, the painting was known to our collectors for many years before they acquired it, which they did with the assurance of absolute conviction once it had become available.

Group of Seven works remarkable

Although the nineteenth-century material is what makes the collection unique, our pleasure in it should not be allowed to overshadow the importance of the Group of Seven and related pictures. These include a number of remarkable pieces - including Arthur Lismer's long-lost sketch for his most famous canvas, *A September Gale*, *Georgian Bay*, in the collection of the National Gallery of Canada - securely situated within a representative selection of high-quality oil sketches and canvases from the years of the Group's greatest prominence. Although Tom Thomson died three years before the first Group of Seven exhibition, his work has always been considered integral to their achievement, both by the painters and by their supporters. Our collectors' Thomsons include a breathtaking work of his early mature period, a sketch for one of his major canvases, *Pine Island*, *Georgian Bay* (in the collection of the National Gallery of Canada). There are two other first-quality sketches of his full maturity, hunted down in Seattle, Washington, where



Tom Thomson (Canadian, 1877-1917). *Opulent October*, c.1916; oil on canvas, 54.0 x 77.3 cm. Private collection.

they had been owned by two of the artist's brothers. But most remarkably, the collection contains a Thomson canvas, *Opulent October*, one of the last still in private hands. A view across quiet water through a screen of young trees, it conveys the subtle structure and intense decorativeness of Thomson's finest work. Flat with dense patterning, like much of his work of 1915, it contains elements of drawing that have begun to articulate the shallow space, a forerunner of one of his principal preoccupations of the following year. Pictures of this sort directly inspired his colleagues through much of the subsequent Algonia

period.

The collection as a whole - Group of Seven and nineteenth-century material together - is impressively solid. There is a handful of outstanding pieces that would be major acquisitions for any public museum, and a selection of representative works of remarkably high quality. The collection demonstrates extensive research, wide-ranging knowledge, long, hard work, talented, sensitive eyes, and bold decisions. The collectors' achievement passes the test of all major collections, private or public: the viewer is led to reflect on the impression that the material as a whole is vastly greater and more complex than the sum of its parts.

Dennis Reid is the curator of Canadian historical art at the AGO.

Collector's Canada is accompanied by a comprehensive, fully illustrated catalogue published by the AGO. In addition to an essay by Dennis Reid, curator of the exhibition, the catalogue also includes a personal account of the development of the collection by the collectors. After closing at the AGO, *Collector's Canada* will travel to the Musée du Québec in Québec City, the Vancouver Art Gallery, and the Mendel Art Gallery in Saskatoon.

Collector's Canada.
Margaret Eaton Gallery. May 13 - July 10.

Sunday 1 For Kids <i>Hands On</i> / 1:4 pm <i>Weekend Workshops</i> / 1:3 pm Lectures <i>Buchloh on Richter</i> / 3 pm Exhibitions <i>Selections of Inuit Art</i> / closes	Monday 2 Gallery Talks and Tours twice daily, except Mondays. Cause- ries en français, le dimanche à 14h30.	Tuesday 3 Lectures <i>Cora on Accardi</i> / 6 pm Art Rental and Sales Gallery <i>Quebec '88</i> exhibition opens	Wednesday 4 <i>Rendezvous with Art</i> / 6 pm Gallery School Registration for <i>Summer Art Studio for Kids</i> / 7-9 pm	Thursday 5 Films <i>Experimental films by James Benning</i> / 7 pm	Friday 6 <i>Artful Conversation</i> / 11:15 am Films <i>The Fleeting Image and This is Edward Steichen</i> / 12:15 pm	Saturday 7 Art Rental and Sales Gallery <i>Quebec '88</i> opening reception 11 am - 5 pm
8 The Restaurant <i>Mother's Day Branch</i> / 11:30 am For Kids <i>Hands On</i> / 1:4 pm <i>Weekend Workshops</i> / 1:3 pm Concerts <i>RCM Series</i> / 3 pm Exhibitions <i>Hill and Adamson</i> / closes	9 Special gifts in floral patterns for Mother at The Impulse Shop.	10 The Aco Book Shop carries art guides to Australia, Amsterdam, Berlin, London, Paris, and New York.	11 <i>Rendezvous with Art</i> / 6 pm Lectures <i>Look on Richter</i> / 8 pm <i>Spectrum</i> / TVOntario, 10:30 pm	12 Films <i>Experimental films by Peter Rose</i> / 7 pm	13 <i>Artful Conversation</i> / 11:15 am Concerts <i>TransCanada PipeLines Grass Roots Concerts</i> / 2:30 pm	14 Exhibitions <i>Collector's Canada</i> / opens
15 Sunday Start with <i>Art</i> / 11 am For Kids <i>Hands On</i> / 1:4 pm <i>Weekend Workshops</i> / 1:3 pm Walking Tours <i>Collector's Canada</i> / 3 pm <i>Spectrum</i> / La Chaine française de TVO, 10:30 pm (in English)	16 Film classics in video format are available from the Edward P. Taylor Audio-Visual Centre.	17 Courses <i>Eminent Victorians</i> / 1:30 pm	18 Club Aco evening for young Members / 6:30-8:30 pm Gallery Hopping / Rochester, NY <i>Art in the Morning</i> / 9:30 am <i>Rendezvous with Art</i> / 6 pm Courses <i>Eminent Victorians</i> / 6:30 pm	19 Films <i>Experimental films by Paul Winkler</i> / 7 pm	20 <i>Artful Conversation</i> / 11:15 am	21 You'll find a varied selection of art videos at the Aco Book Shop.
22 For Kids <i>Hands On</i> / 1:4 pm <i>Weekend Workshops</i> / 1:3 pm	23 Victoria Day First day of Summer Hours. The Gallery, The Grange, The Restaurant, and the shops are now open seven days a week.	24 Courses <i>Eminent Victorians</i> / 1:30 pm	25 <i>Rendezvous with Art</i> / 6 pm Courses <i>Eminent Victorians</i> / 6:30 pm Special Evening for Members / 7 pm	26 Films <i>Experimental films by Yvonne Rainer</i> / 7 pm	27 <i>Artful Conversation</i> / 11:15 am	28 Exhibitions <i>Gerhard Merz</i> / opens Gallery Talk signed for the hearing impaired: <i>Gerhard Richter</i> / 2 pm
29 For Kids <i>Hands On</i> / 1:4 pm Exhibitions <i>Viewpoints</i> / closes Lectures <i>Nasgaard on Richter</i> / 3 pm	30 While on your Aco tour, stop at The Coffee Shop for a pleasant snack, or meet for drinks and a light lunch in the elegant Members' Lounge.	31 Courses <i>Eminent Victorians</i> / 1:30 pm	Exhibitions <i>Gerhard Richter</i> / continues	On Mondays, until May 23, the Gallery, The Grange, and The Restaurant are closed; shops open.	For detailed description of programs consult the events listings on pages 4 and 5.	

THE COLLECTION IN FOCUS

Eminent Victorians

BY FRANCIS BROWN

THE REIGN OF QUEEN VICTORIA (1837-1901) WAS A TREMENDOUS time to be an artist in England. The country enjoyed a period of sustained prosperity, with the wealth derived from the ever-expanding Empire complemented by the energies of the business community at home. This was an age of relentless scientific advancement, its spirit of optimism, of divine invincibility (God, of course, was an Englishman), proudly displayed as early as 1851 in the great Crystal Palace exhibition.

And the arts flourished as never before. The Royal Academy was still a potent force, the National Gallery had recently opened its doors, and there were important public commissions, such as the decorations for the new Houses of Parliament. Further encouragement was provided by the newly rich, for whom the acquisition of art was a means to respectability, but their taste was significantly different from that of the old aristocracy. The pictures they bought reflected the variety of their own interests and values, from patriotic and literary themes to views of exotic climes - even the occasional fallen woman to remind them of the pitfalls of their urbanized and industrialized society.

One sign of material success was the unprecedented number of painters who were knighted or even raised to the peerage. Yet within a few years of Victoria's death their works had become a major storage problem for museums, as the avant-garde, led by Roger Fry's insistence on form and colour, totally rejected anything that smacked of "subject matter." A few artists dared to persist in the old ways, and a painting of the Lady of Shalott by John William Waterhouse - one of only a small number of such pictures in the AGO's Permanent Collection - is a thoroughly Victorian image even though it was painted during the First World War.

The subject is taken from Tennyson's famous poem, itself an expression of the Victorian love affair with Arthurian legends. Imprisoned in a grey tower, the Lady of Shalott lives under a curse that will kill her if she looks directly out of the window, and so she uses a mirror to watch the people who pass her by on the road to Camelot. While she weaves her magic web she gazes longingly at this unattainable world, and the moment illustrated here, when she sighs "I am half sick of shadows," comes as she sees the reflections of "two young lovers lately wed."



Beginning May 17 and May 18, in a series of five two-hour slide lectures entitled "Eminent Victorians," Francis Brown will talk about the achievements of Waterhouse, the controversial members of the Pre-Raphaelite Brotherhood, and such highly successful artists of Victorian England as Landseer, Laitton, and Alma-Tadema. For information about the lecture series please consult the events listings on page 4 of AGO News.

John William Waterhouse (British, 1849-1917), "I am Half Sick of Shadows" Said the Lady of Shalott, 1915; oil on canvas, 100.3 x 73.7 cm. AGO, Gift of Mrs. Phillip B. Jackson, 1971.

Waterhouse has admirably captured the romantic atmosphere of the poem, with all its implications of frustrated or unfulfilled love. Those who enjoyed his work praised him for the directness and simplicity of his style, his harmonious use of colour, and his unusual combination of naturalism and invention. The Lady herself is distanced from us by her fanciful costume and the intricate details of the setting, and yet she is also extraordinarily real, a subtle blend of inno-

cence and sensuality who wills a knight in shining armour to release her from the curse. A picture like this was thus designed to inspire the viewer to leap instantly into the saddle and escape the drabness of his own reality.

Dr. Francis Brown is education officer/lecturer with the AGO's Adult Programs, Education Services.

Exhibitions

Collector's Canada Margaret Eaton Gallery May 13 - July 10

An exhibition of a remarkable private collection in Toronto comprised predominantly of works by the Group of Seven and 19th-century paintings. Includes several exceptional works by Tom Thomson from his early mature period and other important, quality paintings by Ozias Leduc, Maurice Cullen, Plamondon, Suzor-Coté, J.W. Morrice, and Paul Kane, among others.

Gerhard Merz Gallery of Contemporary Art May 28 - July 31

This installation is the first North American solo exhibition of this important German artist whose work was introduced to Toronto in *The European Iceberg* exhibition. Gerhard Merz is known for his expressive use of space and the autonomous sculptural environments he creates within the framework of his architectural assemblages. Co-produced by Cold City Gallery, Toronto, and the AGO. Supported by The Canada Council.

Selections from the Klamer Family Gift of Inuit Art Restaurant Court through May 1

In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfil that wish.

The Photographs of David Octavious Hill and Robert Adamson Margaret Eaton Gallery through May 8

First North American retrospective of Scottish photographers Hill and Adamson, pioneers among photographers to work in a fine art context. The 131 calotypes in the exhibition come from the vast collections of the Glasgow University Library and the Scottish National Portrait Gallery. This selection consists predominantly of portraits in addition to some landscapes and genre photography, all of which were taken between 1843 and 1848. Organized by the Mendel Art Gallery, Saskatoon, Saskatchewan.

Ellsworth Kelly: Works on Paper Gallery of Contemporary Art through May 15

First major retrospective exhibition of works on paper by this important American artist, who is best known for his personal brand of geometric abstraction - informed by minimalism but firmly rooted in nature. Most of the 164 works in the exhibition come from Ellsworth Kelly's own collection and are virtually unknown. The selection includes figure drawings, portraits, collages, and photographs, many of which served as studies for his paintings and sculptures. Organized by the Modern Art Museum of Fort Worth, Texas.

Viewpoints: Approaches to Contemporary Art Gallery E through May 29

This educational exhibition investigates the wide variety of subjects and styles explored by contemporary artists, and the equally varied personal responses viewers bring to the appreciation of works of art. Includes works by Mimmo Paladino, Jules Olitski, and Guido Molinari from the AGO's Permanent Collection, and a rarely seen favourite from a private collection, Ken Danby's *At the Oracle*. Organized by the Adult Programs department, Education Services, AGO.

Sponsored through the Arts Development Program of

TransCanada PipeLines



Gerhard Richter (German, b. 1932), *Three Candles*, 1982; oil on canvas, 125 x 150 cm. Private collection, Chicago.

Gerhard Richter Sam and Ayala Zacks Wing through July 10

This exhibition is the first North American retrospective of one of the most significant German painters to emerge during the 1960s. Richter has been described as an "old-fashioned avant-gardist" - a leading figure of the European avant-garde, and a master craftsman who works predominantly in oil on canvas. Approximately 80 works, including paintings, objects, and photographs are on view.

This exhibition has been co-organized by the Art Gallery of Ontario and the Museum of Contemporary Art, Chicago, generously sponsored by Frito-Lay Canada and Pepsi-Cola Canada Ltd., and supported by Lufthansa German Airlines, The Canada Council, the National Endowment for the Arts of the United States, and the Ministry of Foreign Affairs of the Federal Republic of Germany.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services. Dates are subject to change.

Written Images: A Selection of Sequential Drawings
Canadian Drawings, Oakville through May 1

Surrealism and Its Influence
Sponsored by Placer Dome Inc. Rodman Hall Arts Centre, St. Catharines through May 8

Loring and Wyle: Sculptors' Legacy
The Art Gallery of Peterborough through May 15

Chin Chiang and the Dragon's Dance
Thunder Bay Art Gallery through May 29

Paterson Ewen: Phenomena Paintings 1971-1987
London Regional Art Gallery, Ontario through June 12

Shirley Witasalo
Thunder Bay Art Gallery May 13 - July 3

"Artists with their Work" Programs

Sylvie Bélanger: Installation
London Regional Art Gallery continuing to May 22

Jane Buyers: Sculpture
Whitby Arts Inc. The Station Gallery continuing to May 22

Rae Johnson: Painting
101 Artists' centre d'art, Ottawa May 5-28

Sandra Meigs: Film Screening
Hamilton Artists' Inc. May 13-14

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during May.

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm***
Causidien en français: le dimanche à 14 h 30.

* **Rencontre avec Art**
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

** **Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** **For the Hearing Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. Topic for May 28: Gerhard Richter - a major exhibition of works by the contemporary German painter.

Walking Tours

Collector's Canada
Margaret Eaton Gallery
Sunday, May 15, 3 pm
Join Curator Dennis Reid on a walking tour of this exhibition of outstanding Canadian historical paintings.
Free with admission.

Courses

Eminent Victorians
Dr. Francis Broun, Lecturer, Adult Programs, AGO
The Jackman Hall
Tuesdays, May 17 - June 14, 1:30-3:30 pm or Wednesdays, May 18 - June 15, 6:30-8:30 pm
Revered in their own day, the great painters of Victorian England left from grace when the advocates of abstract art rejected both their subject matter and realistic style. Many of them now enjoy a revival of interest, and in this series of two-hour slide lectures Dr. Francis Broun will re-evaluate the achievements of successful artists like Landseer, Leighton, and Alma-Tadema. He'll also talk about the controversial members of the Pre-Raphaelite Brotherhood, among them Hunt, Millais, and Rossetti.
Course fee: Members: seniors: students: \$35; non-Members: \$40. Please note change of dates from earlier publicity you may have received.

To Purchase Tickets
In person: Visit the Education Services office on the lower level of the Gallery, Monday to Friday, 8:30 am to 5 pm (except holidays).

By mail: Send a stamped, self-addressed envelope and a cheque payable to Art Gallery of Ontario, c/o The Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Include a telephone number where you can be reached during the day. Please indicate clearly which series you plan to attend.

By telephone: Please call 979-6601 during office hours. Visa, MasterCard, and American Express accepted. Admission tickets will be held for pick-up.

Tickets are held only after payment has been made. Seating is general admission. No refunds.

Lectures

Gerhard Richter: The Modernist Legacies
Benjamin H.D. Buchloh, Professor of Contemporary Art, University of Chicago
Gallery School

Sunday, May 1, 3 pm
Benjamin Buchloh is well known for his critical writings and as the editor of the Nova Scotia Series on the contemporary arts. He interviewed Gerhard Richter for the catalogue of the current exhibition. In this slide lecture, Buchloh will place Richter's work in the broader context of developments in Europe and North America.

Free with admission. However, tickets are required and will be available at the Information Desk during regular Gallery hours.

Caria Accardi
Bruno Corà
The Jackman Hall
Tuesday, May 3, 6 pm
Bruno Corà, director of the prestigious contemporary art magazine *A&E/U.O.*, will speak on one of Italy's most important contemporary artists. This lecture is in conjunction with an exhibition of Accardi's work at the Istituto Italiano di Cultura and an installation at the AGO by the great staircase just outside the Margaret Eaton Gallery.
Free admission. Please use the McCaul Street doors.

The Advent of the Picture: The Art of Gerhard Richter
Ulrich Look, Director, Kunsthalle, Bern, Switzerland
The Jackman Hall
Wednesday, May 11, 8 pm
Ulrich Look, the co-author of a recent book on Gerhard Richter, will consider continuity and discontinuity of the oeuvre, methods of production versus the phenomenon of the painting, and other conceptual aspects of Richter's work.
Free admission. However, tickets are required and will be available at the Information Desk during regular Gallery hours.

Presented in conjunction with the Goethe Institute Toronto.

Gerhard Richter and the 'Surplus of Reality'
Dr. Roald Nasgaard, Chief Curator, AGO

The Jackman Hall
Sunday, May 29, 3 pm
Dr. Nasgaard, co-curator of the current exhibition *Gerhard Richter* will discuss Gerhard Richter's struggle to capture the fullness of reality in his paintings and yet make that reality accessible and open to the immediate experience of the viewer.
Free with admission. However, tickets are required and will be available at the Information Desk during regular Gallery hours.

Gallery School

**Annual Gallery School
Exhibition
Gallery School
June 9-11**

An exhibition of work by students of the children's studio and the advanced studio programs will be open for viewing on Thursday, June 9, from 4 to 9 pm, and on Friday, June 10, and Saturday, June 11, from 11 am to 5 pm. Selected items from the exhibition will be on view in the mezzanine corridor from mid-June to mid-August. All welcome.

**Adult Studio
Gallery School
June 22 - August 11, 1988**

The Gallery School continues to offer studio art courses for adults catering to both the novice and the more experienced student. Summer term courses include introductory, intermediate, life, and portrait drawing, painting, printmaking, watercolour, and mixed media. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for eight weeks.

New for summer '88 is "The Travelling Studio." On-site drawing and watercolour painting courses are held against the backdrop of Toronto's architectural and natural wonders.

Both courses on Sunday afternoon from 1 to 4 pm. Registration is accepted by mail or in person, and confirmed upon receipt of payment. Early registration is recommended because class size is limited. Tuition is \$85

for Gallery Members and \$110 for non-Members. Cheques may be post-dated to first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for further information.

Advanced Studies in Visual Arts

**Gallery School
September 1988 - May 1989**
Applications from secondary school students for entrance to the 1988-89 program year are invited. *Advanced Studies in Visual Arts* provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a pre-college program the *Advanced Studies* curriculum gives special attention to those students preparing for post-secondary studies in fine art. To apply to the program, students should submit 12 original pieces of artwork or slides along with a letter of recommendation from their art teacher or other school official, and a statement (250 words) by the applicant explaining their interest in the course and detailing any previous art-related experience. Thirty-four-hour classes are held Saturdays from September 1988 to May 1989. *Advanced Studies in Visual Arts* is generously funded by The Eaton Foundation with special scholarships provided by Shell Canada Limited.

Tuition: \$175 for Gallery Members; \$200 for non-Members. Call the Gallery School at 979-6621 for further details.

Summer Art Studio for Kids

**Gallery School
July 4-29, 1988**

The curriculum for the summer session of the *Children's Studio* will include drawing, painting, print-making, and sculpture. Classes run Monday to Friday, 9:30 am to 3:30 pm, for a two-week period: July 4-15 for 8-10-year-olds; July 18-29 for 11-13-year-olds. Students aged 14-18 years may register for either a two-week course or for the entire month of July and receive instruction in drawing and painting. Registration will be held on Wednesday, May 4, from 7 to 9 pm in Orientation Rooms 2 and 3, located on the lower mezzanine level of the Gallery. Class size is limited, so come early.

Tuition: \$155 for Gallery Members and \$180 for non-Members for the two-week course; for students 14-18 attending for four weeks, \$260 for Members, \$310 for non-Members.

For Kids

**Hands On
Sundays, 1-4 pm**

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414 ext. 352.

Hands On appreciates the generous support of Atari Canada Corp. and Irwin Toy Ltd.

**Weekend Workshops
Sundays, May 1, 8, 15, and 22
1 pm (two-hour session)**

Weekend Workshops for children ages 8-12, will be offered Sunday afternoons in May. Each workshop begins with a short film, followed by a chance to invent something wonderful. Make a box sculpture, do a portrait, design a kite - the only boundary is your imagination. Each week will bring a new program. Come once or come each Sunday.

A limited number of tickets will be available each Sunday at the Information Desk. First come, first served. For more information please call the Elementary Education department at 977-0414 ext. 398.

Concerts

Sunday Concert Series The Walker Court

Sunday, May 8, 3 pm
In collaboration with the Royal Conservatory of Music (RCM), the AGO continues to present popular concerts at the Gallery. The series embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.

This month's concert features RCM faculty members Vera and Victor Danchenko on piano and violin. These internationally acclaimed musicians give a recital of works by Brahms, Prokofiev, Dvořák, and Szymanowski.

Concerts are free with admission to the Gallery.

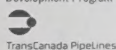
TransCanada Pipelines Grass Roots Concerts

The Walker Court
Friday, May 13, 2:30 pm

This is the last in a series of one-hour concerts of classical music for seniors. Small chamber groups made up of members of the Toronto Symphony Orchestra perform in The Walker Court. Free with admission. Admission to the Gallery is free for seniors on Fridays.

Organized by the Grass Roots Committee of the Toronto Symphony Associates.

Sponsored through the Arts Development Program of



Spectrum

Viewing Times

Wednesday, May 11, 11 pm, and on La Chaine française de TVO:
Sunday, May 15, 10:30 pm
(in English)

AGO Spectrum, the Gallery's art magazine, continues its exciting season on the province's educational television network.

In conjunction with the major retrospective exhibition at the AGO, Spectrum focuses on German artist Gerhard Richter, a leading figure of the European avant-garde who in the 1980s attained almost superstar status in North America.

Selections from the Klamer Family Gift of Inuit Art are also highlighted in a conversation with Jean Blodgett, AGO's adjunct curator of Inuit art.

Films

Keep your eyes peeled for summer film screenings on the life and work of Pablo Picasso, to complement the exhibition opening at the AGO on July 30, *Je suis le cahier: The Sketchbooks of Picasso*.

Noon-Hour Films

Fridays at 12:15 pm in The Jackson Hall. Free with admission to the Gallery. Noon-Hour Films ends its season with the conclusion of the series *Pioneers of Photography: A new season begins in September*.

Pioneers of Photography

The conclusion to a cinematic history of the men and women who raised photography to the level of art. A complement to the current exhibition of photographs by David Octavious Hill and Robert Adamson.

Friday, May 6

The Floating Image (1974, colour, 24 min.)

The collaboration between Edward Muybridge in California and Eadweard Muybridge in London, which led to the development of the early cine-camera, is explored.

This is Edward Steichen (1966, black and white, 27 min.). A profile of the famed portrait photographer and his renowned *Family of Man* exhibit.

53 Thursdays in May:

Rarely Screened Experimental Films from the Collection of the CFMDC

This series has been assembled in

co-operation with the Canadian Filmmakers Distribution Centre (CFMDC) to provide an opportunity to view new or rarely seen works from the international experimental film community. We are grateful for the participation of the Goethe Institute Toronto in bringing in Paul Winkler for one evening, and also to the Ontario Arts Council for its assistance in the presentation of this series. Curatorial assistance in researching the series was provided by Barbara Sternberg, filmmaker and Mike Hoolboom, experimental film officer at the CFMDC.

Entrance to the films is through the McCaul Street doors. In the case of a double bill, a single film is \$2. Tickets are on sale one hour prior to the screening outside The Jackson Hall. Further information can be obtained by calling 977-0414 ext. 258.

Thursday, May 5

Films by James Benning

7 pm
American Dream (1983, colour, 58 min.)

8:15 pm
Landscape Suicide (1986, colour, 95 min.)

Thursday, May 12

Films by Peter Rose

Toronto Premieres

7 pm
Analogies: Studies in the Movement of Time (1977, colour, 14 min.)

The Man Who Could Not See Far Enough (1981, colour, 33 min.)

Secondary Currents (1983, black and white, 16 min.)

Spirit Matters (1984, black and white, 13 min., silent)

Thursday, May 19

Films by Paul Winkler

Toronto Premieres

The artist will be present to introduce his films. This evening is presented in conjunction with the Goethe Institute Toronto. (Titles to be confirmed.)

7 pm
Myers Rock (1981, colour, 20 min.)

Incongruous (1984, colour, 19 min.)

Bricks and Tiles (1983, colour, 14 min.)

Australian Bush (1986, colour, 24 min.)

Façades (1987, colour, 10 min.)

Thursday, May 26

Films by Yvonne Rainer

7 pm
Journées from Berlin (1971, black and white, 125 min.)

Still from Yvonne Rainer's *Journées from Berlin*, 1971.

9:30 pm
Lives of Performers (1972, black and white, 90 min.)

The Grange

The Grange was at the centre of intellectual life in Canada even before it became Toronto's first art gallery. The controversial historian Goldwin Smith lived there and other notable lived there, among them the young Winston Churchill. Looking at its urban setting today, it is hard to believe that The Grange once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Restored to its 1830s splendour, it is Toronto's most popular living museum and an integral part of the AGO.

Free with admission to the Gallery. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414 ext. 237. For school tours, call 979-6601.

A project of the Volunteer Committee.

Gallery Hopping

Lilac Time in Rochester, NY

May 18-19, 1988

This two-day trip features visits to a

Behind the Scenes

Partners in Education

FIFTEEN STUDENTS FROM THE J.A. TURNER SECONDARY School in Brampton are participating in an exciting, innovative AGO experiment that was initiated last September by Catherine Studley, head of Secondary Level Programs, Education Services, and her staff. The goal of "Partners in Education," as the project is called, is to produce a computer-based educational game focusing on the visual arts with special emphasis on the AGO Permanent Collection, which would be utilized in the Gallery's public education programs.

Teachers Doreen Johnson and Susan Hughes, recent recipients of Marshall McLuhan Distinguished Teacher awards, work directly with the students on the school's MacPlus computers. In preparation for the work that lay ahead, AGO staff devised an enriched art-immersion program for

fascinating decorative arts museum, famous for its collection of toys and dolls; an outstanding museum of photography; and Rochester's Memorial Art Gallery, known for its comprehensive collection of historical and contemporary art. A tour of local architectural landmarks and lunch at an old canal restaurant are additional highlights on this visit. The cost is \$250 and includes bus, hotel, and all meals except breakfast. Please call the Volunteer Office at 977-0414 ext. 263 for applications and brochures. A project of the Volunteer Committee.

Travel AGO

Washington

June 2-5, 1988

Join us on a tour of the United States capital - a vibrant centre of historical monuments, museums, and galleries. The highlight of our trip will be *The Art of Paul Gauguin* at the National Gallery, an unprecedented exhibition of more than 200 works including paintings, drawings, sculpture, and ceramics by the great French artist. We will also visit the State Department's diplomatic reception rooms, the National Air and Space Museum, Washington Cathedral, and Mount Vernon, George Washington's historic residence.

Switzerland and the Alsace

June 12-24, 1988

Join us at the crossroads of Europe as we explore the cultural diversity of Switzerland along with the rich history and tradition of the bordering region of Alsace. Visit the great art cities of Zürich, Bern, and Basel. Discover Renaissance Strasbourg, the famous "Route du Vin," and medieval Colmar. Experience the superb food and wines of this charming region, a happy integration of a variety of influences.

In the Footsteps of Emily Carr: Canada's Pacific Coast

August 30 - September 7, 1988

The perfect end-of-summer escape! Follow the footsteps of Emily Carr to Victoria and visit the Emily Carr Gallery and the B.C. Provincial Museum. Enjoy a 'welcome' dinner at the Union Club and a night at the dawning of Canadian hotels, the Empress. On to Vancouver and a tour of the Vancouver Art Gallery's Carr collection, a night at the charming Wedgwood Hotel, and a visit to the Museum of Anthropology at the UBC. Next the Queen Charlottes - islands at the edge. Aboard the 175 foot *Thorfinn* II, visit the deserted Haida villages that inspired Carr's paintings and marvel at the beauty of Canada's wildlife sanctuaries.

Japan III

October 18 - November 8, 1988

Discover the mysterious East and explore the contrasts in the land of the rising sun. The trip begins in enchanting Kyoto, the ancient capital and a centre of art and religion for almost 2,000 years. After visiting five other cities, we conclude the Japanese portion of the trip in Tokyo. Then it's on to Hong Kong for our last three days. There is something of interest for everyone on this tour - art, architecture,

beautiful gardens, good food, theatre, and shopping.

Looking Ahead...

The York Experience:

April 1989

While living in residence at the University of York in northern England, explore the historical and cultural background of medieval York and its surrounding countryside.

Southern Spain and Morocco:

April 1989

We'll explore the Moorish influence north from Marrakech to Andalusia, visiting Fez, Tangier, Gibraltar, Seville, Córdoba, and Granada.

California: May 1989

What could be more inviting than a trip to sunny California after a long winter? We'll travel from Los Angeles to San Francisco, with some memorable stops along the way.

Members' Activities

Club AGO

An Invitation to Young Members

Wednesday, May 18, 6:30-8:30 pm

Club AGO, Young Associates of the AGO, is a new group which will organize events for Members of the Gallery aged 18 to 35. The premiere event will be an opportunity to meet other Members, learn about Club AGO, and view the Quebec 38 exhibition organized by the Art Rental and Sales Gallery. All young Members are welcome to attend on Wednesday, May 18 from 6:30 to 8:30 pm and to enjoy the Quebecois music, art, and refreshments. Admission is free.

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414 ext. 263.

Art in the Morning

Collector's Canada

Wednesday, May 18, 9:30 am

Find out about the joys and frustrations of collecting Canadian paintings, and meet one of the owners of the splendid private collection featured in the exhibition *Collector's Canada*. Join us in the Members' Lounge at 9:30 am for refreshments, then tour this special collection of Canadian historical art. Tickets are \$4.50.

Gerhard Richter

Wednesday, June 8, 9:30 am

Join us in the Members' Lounge for refreshments, then tour the first major retrospective in North America of one of Europe's most significant painters to emerge in recent decades. Tickets are \$4.50.

Sunday Start with Art

Collector's Canada

Sunday, May 15, 11 am

Meet in the Members' Lounge for continental breakfast and then join in a tour with one of the owners of the splendid private collection featured in the *Collector's Canada* exhibition. Tickets are \$6.

Gerhard Richter

Sunday, June 19, 11 am

Meet in the Members' Lounge for a continental breakfast and then tour

students. Between September and December they visited the Gallery several times, listened to lectures and gallery talks, participated in behind-the-scenes tours, attended demonstrations of conservation techniques, talked to curators and security officers, made visits to some Queen Street galleries, and spent an evening at a Sotheby's auction. "The students' response to the program was wonderful," says Doreen Johnson. "They have become much more conscious of art and art in the community."

The difficult part of the project began when the students were asked to apply their new-found knowledge and to develop independent concepts for the computer game. They found that avoiding the traditional board game design was initially frustrating. The work is still going on. The final design will be voted on and finely tuned by all the participants, and the game is expected to be completed by late spring. All 'partners' hope that at the next AGO open house visitors will be entertained by a brand new computer game, created by the students of Brampton's J.A. Turner High.

The Jewellery Shop



"To have and to hold..." Wearable sculpture by Malcolm Glover. Amber, brass, and copper brooch and stand: \$125. Come and see this and other exciting pieces at a jewellery show on May 5 at 12:30 pm in The Restaurant. A project of the Volunteer Committee.

The Reproduction Shop

Find that special gift for Mother's Day at The Reproduction Shop, which has Canada's largest selection of Canadian and international fine art reproductions and modern posters. Leader frames, museum mounting, and our fast framing service, all available. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for rent.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414 ext. 206 or 279.



Enjoy Mother's Day

Brunch, see p.6.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

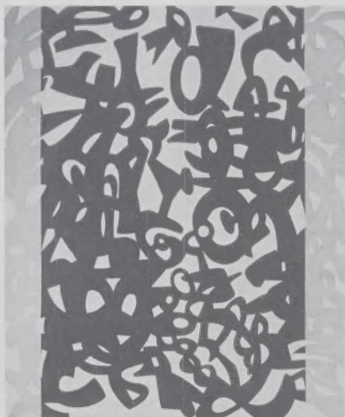
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Behind the Scenes

Bruno Corà on Carla Accardi



Carla Accardi (Italian, b. 1924), *Senza Titolo*, 1987; oil on canvas, 190 x 160 cm. Photo: Attilio Maranzano

IN 1985 THE GROUNDBREAKING AGO EXHIBITION *THE European Iceberg* introduced to Toronto audiences the freshest and most progressive art from Germany and Italy. Since then, in an effort to keep Canadians informed about international contemporary art, curators at the AGO have been working on several projects in close association with a number of organizations in Toronto, among them the Goethe Institute and the Istituto Italiano di Cultura.

The collaborations have resulted in small but focused presentations of work by internationally important artists, such as Michelangelo Pistoletto and Remo Salvadori, and have brought acclaimed critics and historians, like Germano Celant and Achille Bonito Oliva, to lecture at the Gallery. Continuing this recent but fine tradition, on May 3, Bruno Corà, director of the prestigious contemporary art magazine *A.E.I.U.O.* will give a slide lecture in English on the work of Carla Accardi (b. 1924), one of Italy's foremost living artists. Appropriately, it follows last month's lecture by Achille Bonito Oliva on Lucio Fontana (1899-1968), another extremely influential artist of post-war Italy. Accardi was a founding member of the *Forma 1* group, which was established in Rome in 1947 and of which Fontana also was a member. They both joined the *Continuità* group in 1961, which sought on the one hand

order and integrity within the artwork, and on the other to revitalize Italian art by re-establishing a continuity with its great historical traditions. Lucio Fontana and Carla Accardi represent the best of the generation of artists who were the teachers of the celebrated new generation – the likes of Cucchi, Paladino, Penone, and Salvadori. Bruno Corà's lecture will offer an opportunity to look at the sources of the fresh, energetic, contemporary art of Italy. There will be an exhibition of Carla Accardi's works at the Istituto Italiano di Cultura, and at the AGO near the great staircase opposite the Margaret Eaton Gallery. Both the lecture and the installation are arranged with the generous assistance of the Istituto Italiano di Cultura. For further information consult the events listings on p. 4 of AGO News.

Quebec '88: A Selection

THE RENTAL AND SALES GALLERY, MANAGED AND staffed by the Volunteer Committee of the AGO, presents the work of 20 artists from the province of Quebec, from May 4 through June 5, in its major exhibition of the year.

Organized in the spirit of Art Rental's mandate to foster the appreciation of Canadian art and to encourage the rental and subsequent sale of works by contemporary Canadian artists, *Quebec '88* includes approximately 60 paintings, sculptures, and photographs, all of which are for sale and most of which are available for rent.

In preparation for this year's exhibition, committee members made a 'discovery trip' to Montreal and were impressed with the vibrant and exciting Que-



Pierre Granche, *Ombre portée sur la cité*, 1987; wood and steel, 182.9 x 182.9 x 243.8 cm.

bec art scene and with the work by young artists presented at commercial and private galleries. They found some outstanding sculpture at Galerie Chassay that as yet has not been seen in Toronto.

In fact much of the work in this exhibition is by painters and sculptors who are not represented by Toronto art dealers, including paintings by Sylvie Bouchard and Raymond Lavoie, and sculptures by Michel Goulet and Pierre Granche who are attracting a lot of attention in Quebec but whose work is little known in Toronto. Michel Goulet for example is representing Canada at the 1988 Venice Biennale. In addition to introducing new talent, the exhibition includes works by well-established and internationally acclaimed Quebec artists Betty Goodwin and Melvin Charney.

AGO volunteers are grateful for the helpful advice and support offered by Yolande Racine, curator of contemporary art at the Montreal Museum of Fine Arts, and Montreal dealers Rene Blouin, Christiane Chassay, Mme. Forcier at Galerie Graf, and Mme. Boulanger and Michel Tetrault. In Toronto the Grunwald & Watterson, Olga Korper, and Sable-Castelli galleries have lent their valuable support.

Join us and help celebrate *Quebec '88* at the opening reception on May 7 from 11 am to 5 pm. All AGO Members and their friends are welcome.

The exhibition *Quebec '88* is assisted by the Quebec Government Office in Toronto.

AGO Brunch and Concert Ideal Mother's Day Treat

AGO CHEFS PHILIP OU AND MIKE LEE WOULD LIKE TO extend a warm welcome to the mothers of AGO patrons. On Mother's Day, May 8, they are introducing a brand new menu for a brand new idea – Sunday brunch at the Gallery Restaurant. Starting at 11:30 am there will be a fine selection of entrées guaranteed to delight, including delectable egg dishes like poached eggs with crab meat and mousseline sauce served atop an artichoke bottom; eggs Benedict sprinkled with caviar; quiche with mushrooms and three different cheeses served with a mixed green salad; and a special omelette you create yourself by selecting the ingredients. Blueberry pancakes, seafood crêpes, and fresh salads complete the list of entrées, which is complemented by delicious desserts – try a cloud of fresh strawberry mousse on raspberry purée, garnished with a sprig of mint and a strawberry dipped in chocolate, or a chocolate truffle cake served with fresh whipped cream.

At \$12.95, the brunch includes an entrée, a glass of fruit juice, a fresh fruit plate, freshly baked rolls, and coffee or tea.

To make a perfect day complete, after brunch take a short walk over to The Walker Court for an hour of first class musical entertainment. At 3 pm, internationally acclaimed artists Vera and Victor Danchenko are featured in a concert of classical music presented in collaboration with the Royal Conservatory of Music. Pianist and accomplished accompanist Vera Danchenko and her brother Victor, a violinist, were celebrated artists in the USSR before emigrating to Canada. Today, their careers as performing artists are still blossoming; both are teachers at the RCM. At the Gallery they will present a program of works by Brahms, Dvořák, Szymanowski, and Prokofiev. The concerts are free with admission to the Gallery.

General Information

Admission

Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for seniors
Students, full-time with cards: \$1.50
Family (2 adults with children under 19): \$7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays: \$3.00 pm: FREE

Membership

Young Member (age 25 and under): \$20
Non-Resident (100 km beyond Toronto): \$30
Individual: \$45

Family/Dual: \$60
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office, via MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Membership: (416) 979-6620
AGO: (416) 977-0414

Notice to Members

From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not

wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise: – address the department specified in events listings

– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets

– enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours

Tuesday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm
Open Mondays 11 am-5:30 pm from May 23.

The Grange Hours

Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm. Open Mondays 12-4 pm starting May 23.

New Gallery Hours
Gallery will be open on
Mondays, May 23 through
September 5.

Gallery Shops

The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm. Open Mondays 11 am – 4 pm starting May 23.

Edward P. Taylor Audio-Visual Centre
Open Tuesday, Thursday, Friday 11 am – 5 pm. Open Wednesday evenings 10:30 pm until May 18.

The Restaurant

Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5:30 pm. Closed Mondays.

The Coffee Shop

Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge

Open to Members and their guests from noon – 5 pm, Wednesday from noon – 9 pm. Closed Mondays.